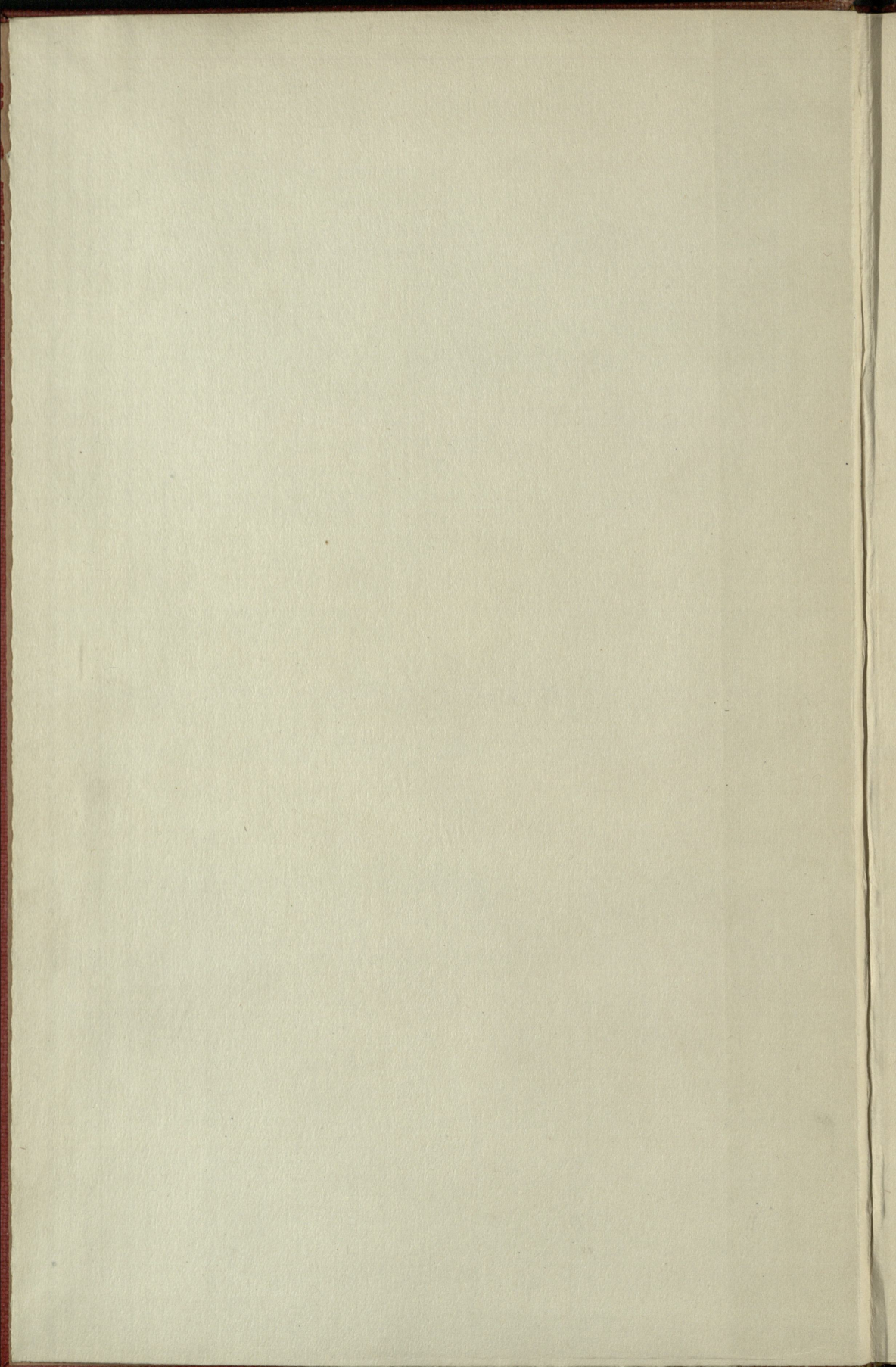


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CATALOGUE OF PAINTINGS OF
THE NEW CALCUTTA SCHOOL

LENT BY THE INDIAN SOCIETY
OF ORIENTAL ART, CALCUTTA.

APRIL & MAY, 1914.

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VICTORIA & ALBERT MUSEUM
LONDON
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First Edition, April 1914.



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PREFATORY NOTE.

The grateful thanks of the Board are due to the Indian Society of Oriental Art, Calcutta, for their generosity in lending to the Indian Section of the Museum this representative series of works by Abanindro Nath Tagore and other artists of the New Calcutta School; and to Mr. E. B. Havell and Dr. A. K. Coomaraswamy for supplementing the loan with pictures selected from their private collections.

The Board are also indebted to Mr. Havell for his numerous and valuable services in effecting the loan.

Her Majesty Queen Mary has graciously permitted her example of Tagore's work, "The jealousy of Queen Tissarakshita," to be included in the Exhibition.

The Catalogue has been compiled and the descriptive notes written by Mr. A. J. D. Campbell of the Indian Section. Mr. C. Stanley Clarke, the Officer in charge of the Section, has arranged the Exhibition and contributed the Introduction.

The exhibition will remain open until the end of May.

CECIL SMITH.

Victoria and Albert Museum,
April, 1914.

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INTRODUCTION.

THE NEW CALCUTTA SCHOOL OF INDIAN PAINTING.

The loan exhibition of Indian paintings, now on view in the Indian Section of the Victoria and Albert Museum, consists of a large and representative collection of works of the New Calcutta School, lent by the Indian Society of Oriental Art, Calcutta, together with selected examples by artists of the same school lent by Mr. E. B. Havell and Dr. A. K. Coomaraswamy. In addition, Her Majesty Queen Mary has been graciously pleased to lend an important example of the work of Abanindro Nath Tagore, for some time Principal of the Calcutta School of Art and one of the leaders in the movement. This painting, "The jealousy of Queen Tissarakshita," depicts Tissarakshita, Queen to King Asoka, contemplating the destruction of his favourite Bodhi tree. The paintings lent by the Indian Society of Calcutta were recently shown in Paris at the 22nd Exhibition of the Société des Peintres Orientalistes Français.

The work of the New Calcutta School represents the development which has taken place in Indian Art since 1896, when Mr. E. B. Havell reorganised the instruction given in the Calcutta School of Art on Indian lines and brought together, in the Government Art Gallery, a representative collection of examples of Indian painting, sculpture, and architecture for the purpose. Attracted by this collection, Mr. Tagore, whose technique as a painter had hitherto been influenced by the conventional methods practised in European academies and to some extent by Japanese art, was led to study seriously Indian methods and ideals under Mr. Havell's direction. The "Scenes from the life of Krishna" (Nos. 25 to 42) represent Tagore's earliest original work at this period, and his further progress is illustrated in articles published in "The Studio" of October 1902, June 1905 and July 1908. His latest and most mature work is shown in a set of twelve illustrations for the *Rubáiyát of Omar Khayyám* published by "The Studio" in 1910, and in the paintings numbered 1, 2, 5, 10, 11 and 18. Seven of the

original illustrations for the Rubáiyát, are included in this exhibition (Nos. 52 to 58): six of these are lent by Mr. Havell.

In addition to these works by Tagore, there are also included in the collection paintings by thirteen of his pupils, Nanda Lal Bose, the late Surendra Nath Ganguly, Asit Kumar Haldar, and others, some of whom follow the traditional technique of Indian painters more closely than the rest. Two of these, Messrs. Ishwara Prasad and K. Venkatappa, are descended from families of hereditary court painters. Prasad, whose family were court painters to the Nawabs of Murshidabad, Bengal, in the eighteenth century, was discovered by Mr. Havell working as a designer in Manchester piece goods for a European firm in Calcutta, and is now a teacher in the Calcutta School of Art. His series of illustrations to the *Story of Laila and Majnun* (Nos. 196-200) are executed in the best style of the Mogul school. The late Surendra Nath Ganguly is well represented by Nos. 166, 168 and 169, which afford evidence of this artist's exceptional ability. Nanda Lal Bose (Nos. 107, 109, 120, 121 and 152) and Asit Kumar Haldar (Nos. 173, 174 and 177), now both important artists of the New Calcutta School, were among the students selected to assist Mrs. W. P. Herringham, in 1909-1911, when preparing her well-known copies from the Buddhist frescoes in the cave-temples at Ajanta. These are also exhibited in the Indian Section (Room 5) on loan from the India Society, London. Gogonendra Nath Tagore, a very gifted amateur, who contributes to the exhibition a series of illustrations of the life of Chaitanya (Nos. 67 to 79) and impressionist studies in the streets of Calcutta (Nos. 93 to 95) has worked entirely under the tuition of Japanese artists.

Dr. Coomaraswamy in his excellent contribution to the catalogue of the India Court, Festival of Empire Exhibition, 1911, says, in reference to the New Calcutta School:—

"The subjects chosen by the Calcutta painters are taken from Indian history, romance, and epic, and from the mythology and religious literature and legends, as well as from the life of the people around them. Their significance lies in their distinctive Indianness. They are, however, by no means free from European and Japanese influence. The work is full of refinement and subtlety in colour, and of a deep love of all things Indian; but contrasted with the Ajanta and Mogul and Rajput paintings which have in part inspired it, it is frequently markedly lacking in strength. The work should be considered rather as a promise than a fulfilment. So regarded, it has very great significance for the future of Indian Art."

C. STANLEY CLARKE.

CATALOGUE.

ABANINDRO NATH TAGORE.

1. The jealousy of Queen Tissarakshita.

Asoka, King of Magadha (B.C. 260 to 220), was extremely fond of the Bodhi-tree (*Ficus religiosa*, pipal or poplar-leaved fig-tree). His Queen Tissarakshita became jealous of the tree and in a fit of anger destroyed it.

Lent by Her Majesty Queen Mary.

2. The end of the journey.
3. A girl performing her toilet.
4. The portrait.

Radha gazing upon a portrait of the youthful Krishna.

5. The Emperor Aurangzib examining the head of his brother Dara Shikoh (executed at Delhi, 1659) on the terrace of his palace at Agra.

The Emperor having imprisoned his father Shah Jahan (d. 1666) afterwards defeated and executed his brother. The scene depicts the moment when, the head of Dara having been brought to him, Aurangzib turned the head over with his sword to assure himself of its identity. He is said to have been deeply moved at the sight of his brother's dead face, and to have directed that the body should be interred in the tomb of the Emperor Humayun.

6. The young fisherwoman.

7. The Sun-worshipper.

8. The dream of the Emperor Shah Jahan.

"Tajmahal (Mumtaz Mahal) having died during a war in the Deccan, was interred in a garden house at Zenabad. Thither the Emperor used to go every Friday, to pray over the little tomb. The body of Tajmahal was afterwards taken to Agra and there buried in the great monument of which Shah Jahan is dreaming."

9. Siva and Parvati.

Says Siva, "Oh Parvati, you are looking like the dark spot over the white moon, or like a snake on a sandal tree." Hearing this, Parvati got angry and went away to the forests, so that she might by her penance gain a beautiful golden complexion. (Note by the Artist.)

10. "Kajari," the dance of the rainy season.

11. The departure of Prince Gautama Siddhartha.

Gautama having decided to devote his life to meditation in the quest of Truth, bade a silent farewell at midnight to his sleeping wife, Yasodhara, and his infant son, Rahula, and departed on horseback from Kapilavastu, accompanied only by his charioteer, Channa. "Gautama rode a long distance that night, not stopping till he reached the bank of the River Anoma, beyond the Koliyan territory. There, taking off his ornaments, he gave them and the horse (Kanthaka) in charge of his charioteer, to take them back to Kapilavastu. Channa asked, indeed, to be allowed to stay with his master, that becoming an ascetic he might continue to serve him; but Gautama would not hear of it, saying, 'How will my father and my relatives know what has become of me unless you go back and tell them?' Gautama then cut off his long hair, and exchanging clothes with a poor passer-by, sent home the dejected Channa, while he himself hurried on towards Rajagriha to begin his new life as a homeless mendicant ascetic." ("Buddhism," by Prof. Rhys Davids.)

12. Buddha soliciting alms.

13. The broken string.

14. The daughter of the sea.

15. By the well.

16. The love-letter.

The picture may represent Radha, the beloved consort of the youthful Krishna, writing to him upon a lotus-leaf, the lotus-plant being sacred to many of the gods of India.

17. Parvati: mother of Ganesa (Ganapati).

Ganesa, the son of Siva and Parvati, is the Hindu god of wisdom, of good fortune, and lord of the inferior deities (*ganas*). Legend tells how his mother, being very proud of her boy, asked Sani, the regent of Saturn, to look upon him, forgetting the effect of his glance. Sani looked, and the boy's head was charred to ashes, whereupon his mother took off an elephant's head and placed it upon him. Ganesa is here seen with two tusks; but he is generally represented with only one having lost the other in a conflict with Parasurama (the sixth incarnation of Vishnu, called "Rama with the axe").

18. The banished Yaksha.

The subject is taken from the poem by the celebrated Hindu poet Kalidasa, entitled "Megha Dûta" (the Cloud Messenger). A Yaksha, one of the god Kuvera's attendants, for some offence was banished from his home in the paradise of Alaka in the Himalayas. He was condemned to dwell for a year upon a lonely peak in Central India named Ramagiri (Rama's Mountain). Consumed with longing for his beloved wife, with offerings of flowers and earnest prayers, he besought a speeding cloud of the June monsoon to bear a message to her, mourning their separation in her far-distant home.

19. The six-tusked elephant.

An illustration for the Chanddanta Jataka. The Jatakas consist of over five hundred old fables and stories common to the Aryan peoples, which are preserved now and sanctified, by the hero in each, whether man, fairy or animal, being looked upon as an incarnation of the Buddha in one of his previous births.

20. Gautama attains to Buddhahood (Enlightenment).

Professor Rhys Davids in his book entitled "Buddhism," thus describes this supreme moment in the sage's life: "But as the day ended, the religious side of his nature had won the victory; his

doubts had cleared away; he had become Buddha, that is, enlightened; he had grasped, as it seemed to him, the solution of the great mystery of sorrow, and had learnt at once its causes and its cure. He seemed to have gained the haven of peace, and in the power over the human heart of inward culture, and of love to others, to rest at last on a certitude that could never be shaken."

21. The final deliverance (Nirvana).

Gautama Buddha died in 543 B.C. beneath the *sal* tree at Kasinagara (Kasia). His body was burned with great reverence by the local rajas of Malwa, and his charred bones were distributed over the whole country.

22. Illustration to Quatrain No. L. of the Rubáiyát of Omar Khayyám. (See also Nos. 53-58).

The Ball no Question makes of Ayes and Noes,
But Right or Left as strikes the Player goes;
And He that toss'd Thee down into the Field,
He knows about it all—HE knows—HE knows!

Omar Khayyám, the astronomer-poet of Persia, was born at Naishapur in Khorassan in the latter half of our eleventh, and died within the first quarter of our twelfth century. He is said at one time to have practised the trade of a tentmaker, as his poetical name Khayyám signifies. One of his youthful friends having risen to eminence, in fulfilment of a boyish promise granted him a yearly pension of 1,200 *mithkals* of gold from the treasury of Naishapur. When Malik Shah determined to reform the calendar, Omar was one of the eight learned men employed to do it. To Khwajah Nizami, one of his pupils, he had once said, "My tomb shall be in a spot where the north wind may scatter roses over it." Years after the pupil visited the last resting place of his master, which lay just outside a garden, whose trees shed flowers upon his tomb, so that the stone was hidden under them.

23. Offerings to the god.

24. Radhika.

This is a diminutive and endearing form of the name Radha, who was the beloved mistress and consort of the youthful Krishna, while he lived as Go-pala among the cow-herds of Vrinda-vana (Brindaban).

25-42. Series illustrating scenes in the life of the youthful Krishna.

Krishna, the "black" or dark god, is the most celebrated national hero in the Hindu pantheon. Probably a real personality, he came to be looked upon in later times as a full incarnation and complete manifestation of Vishnu, the preserver and second person of the *Trimurti*. The chief source for his early life and exploits is the 10th book of the Bhagavata Purana, and for his mature years the Mahabharata epic. Legend tells how he was born at midnight of Devaki, niece of Kansa, Rajah of the Bhojas, and King of Mathura, whose husband was Vasudeva of the Yadava race, and brother of Kunti, the wife of Pandu (the "pale"), whose sons were the Pandava princes who figure as the heroes of the Mahabharata. It had been foretold that at the age of twelve Krishna would kill the evil Kansa, for which reason Kansa had kept Devaki and Vasudeva in imprisonment from the day of their marriage. Six of their children had been killed by him, but by a series of divine interventions Krishna's life was preserved, and his father escaped with him to the country of Gokula to the house of the cowherd Nanda and his wife Yasoda. Yasoda had also become the mother of a daughter upon the same night, and while she slept, Vasudeva substituted the infant Krishna for the girl-child, and carried her back to Devaki, thus eluding the vigilance of the cruel Kansa. The child Krishna was the subject of many attempts upon his life by demons in the service of the Rajah, but all were foiled by his godlike knowledge. The series of incidents chosen by the artist for illustration deal solely with his life among the cowherds and cow-girls (*gopias* and *gopis*); among the latter he had many amours, marrying seven or eight of them, but his true and lasting love was given to one of them named Radha, with whose love, disappointments, and final happiness the later drawings deal.

25. The birth of Krishna.
26. The childhood of Krishna.
27. Krishna as cowherd.
28. Returning from the fields.
29. Krishna disguised as a flower-girl.
30. Krishna as boatman.

31. The toll of love.
32. On the way to the trysting-place.
33. The swing.
34. The moonlight dance.
35. Expectation.
36. The quarrel, or angry Radha.
37. The Spring Festival.
38. Separation.
39. On the throne of Mathura.
40. The messenger.
41. The eve of the Festival.
42. Love triumphant.
- 43-49. Series of grotesque drawings caricaturing the modern Bengal stage.
43. Kama, god of Love.
Kama is the son of Lakshmi, the consort of Vishnu. He is generally represented, like our Cupid, as a winged boy, with bow and arrow.
44. Rati, goddess of Love.
She is the wife of Kama, and is a sort of Hindu Venus, being named Subhangi, the "Fair-limbed."
45. The Prime Minister.
46. The love-smitten Prince.
47. The King.
48. The captive-hero.
49. Narada, the holy man.
51. Large hanging-picture: The girl with the lotus.
This picture has mountings of variously-patterned Japanese brocades, being designed to imitate the *kakemono* of Japan.
52. Large hanging-picture: The girl with the shells.
This picture has mountings of variously-patterned Japanese brocades, being designed to imitate the *kakemono* of Japan.

53. Illustration to Quatrain No. II. of the Rubáiyát of Omar Khayyám. (See Note to No. 22.)
 Dreaming when Dawn's Left Hand was in the Sky
 I heard a Voice within the Tavern cry,
 "Awake, my Little ones, and fill the Cup
 Before Life's Liquor in its Cup be dry."
Lent by E. B. Havell, Esq.
54. Illustration to Quatrain No. XXIV. of the Rubáiyát of Omar Khayyám. (See Note to No. 22.)
 Alike for those who for To-DAY prepare,
 And those that after a To-Morrow stare,
 A Muezzin from the Tower of Darkness cries
 "Fools! your Reward is neither Here nor There!"
Lent by E. B. Havell, Esq.
55. Illustration to Quatrain No. XXIX. of the Rubáiyát of Omar Khayyám. (See Note to No. 22.)
 Into this Universe, and *why* not knowing,
 Nor *whence*, like Water willy-nilly flowing:
 And out of it, as Wind along the Waste,
 I know not *whither*, willy-nilly blowing.
Lent by E. B. Havell, Esq.
56. Illustration to Quatrain No. XXXVIII. of the Rubáiyát of Omar Khayyám. (See Note to No. 22.)
 One Moment in Annihilation's Waste,
 One Moment, of the Well of Life to taste—
 The Stars are setting and the Caravan
 Starts for the Dawn of Nothing—Oh, make haste!
Lent by E. B. Havell, Esq.
57. Illustration to Quatrain No. XLVI. of the Rubáiyát of Omar Khayyám. (See Note to No. 22.)
 For in and out, above, about, below,
 'Tis nothing but a Magic Shadow-show,
 Play'd in a Box whose candle is the Sun,
 Round which we Phantom Figures come and go.
Lent by E. B. Havell, Esq.
58. Illustration to Quatrain No. XLVIII. of the Rubáiyát of Omar Khayyám. (See Note to No. 22.)
 While the Rose blows along the River Brink,
 With old Khayyám the Ruby Vintage drink:
 And when the Angel with his darker Draught,
 Draws up to Thee—take that, and do not shrink.
Lent by E. B. Havell, Esq.

59. The birth of the Ganges.

This picture was painted in conjunction with Nanda Lal Bose. Like all the great rivers of India, the waters of the Ganges are held to be permeated with the divine essence and, as the holiest and most revered of all, to have special properties for cleansing moral guilt and contamination. In depicting the God Siva as seated upon the gushing fount of the Ganges' source, the artist has personified these ideas, for Siva is destroyer (of sin) and regenerator (of lost sanctity). In the clouds to the left is a group of deities, while the kneeling figure to the right is a Saivite devotee, as indicated by the sect-mark on his forehead.

Lent by Dr. A. K. Coomaraswamy.

60. Sati (or suttee).

A young Hindu widow being immolated upon the pyre of her dead husband. The bars, perhaps, typify the barriers that keep her soul from his in the infinite ocean of cosmic life, symbolised by the faintly distinguishable waves.

Lent by Dr. A. K. Coomaraswamy.

61. Devadasi (a temple dancing-girl).

"Oh Jaga-Vandhu, why is it that Thou hast made us so lovely to-day, since to-morrow Thou wilt throw us into the dust like a fallen flower?"

Lent by Dr. A. K. Coomaraswamy.

62. Unfinished study for Siva and Parvati.

Siva is entertaining his wife with a story, of which some incident may be shown in the lower part of the drawing.

Lent by Dr. A. K. Coomaraswamy.

63. Radha and Krishna.

(See Note to Nos. 25 to 42.)

Lent by Dr. A. K. Coomaraswamy.

64. Pencil drawing: The wife of the banished Yaksha.

(See Note to No. 18.)

Lent by Dr. A. K. Coomaraswamy.

65. Colour-print: A moonlight music-party.

After the original water-colour painting in the possession of Mr. N. Blount.

Lent by Dr. A. K. Coomaraswamy.

66. Colour-print: The Feast of Lamps (*Diwali*).

The Diwali is held in the new moon of Kartika (October–November). In most parts of India it is celebrated in honour of the goddess Parvati, consort of Siva, although in Bombay it is more peculiarly consecrated to Vishnu's consort, Lakshmi.

After the original water-colour painting in the Government Art Gallery, Calcutta.

Lent by Dr. A. K. Coomaraswamy.

GOGONENDRA NATH TAGORE.

- 67-79. Series illustrating scenes in the life of Chaitanya.

Sri Krishna Chaitanya, the Vaishnavite Hindu reformer, was born at Nadia in Bengal in 1484. His youth was not noticeable for any marked religious bias, but a nature deeply emotional led him to take the renunciatory vows of an ascetic at the age of 24, in the year 1509. He travelled to Jagannath in Orissa where he taught Vaishnava doctrines. Later, his mind was more and more concentrated upon fervid love for the god Krishna, whom he regarded as a full manifestation of the Supreme Being (Vishnu). He and his followers insisted upon the importance of singing (*sankirtana*) and dancing, as well as contemplation, to fit the mind for ecstatic communion with their deity, often swooning in their fits of religious frenzy. Chaitanya disappeared in 1533 and it was believed that he had been drowned during an ecstasy whilst bathing in the sea near Puri. After his death his followers came to regard him as an incarnation of Krishna. The sect survives to this day and is widely extended in Bengal and Orissa.

67. The birth of Chaitanya.
 68. Chaitanya's first experience of divine love.
 69. Chaitanya's master (*guru*) showing him the impress of Vishnu's feet.
 70. The sacred dance.
 71. After the departure of Chaitanya from his home.
 72. At the master's door.
 73. He makes his vows as an ascetic (A.D. 1509).

74. Chaitanya's last farewell of his mother.
75. His sorrow when meditating upon the Unknown.
76. On the way to the temple of Jagannath, Puri, Orissa.
77. Chaitanya in ecstasy at the foot of the altar.
78. Chaitanya hears the call of the sea.
79. Chaitanya attains Nirvana.
80. After the Fire, or The burning of the lac pavilion.

This incident occurs in the Mahabharata epic. Great jealousy had been excited among the Kaurava Princes by the favour shown to the eldest of the Pandava Princes by King Dhritarashtra, who had elected Yudhishthira as his heir-apparent (*yuva-raja*). The opposition of the chief Kaurava, Duryodhana, was so determined that at last Dhritarashtra was persuaded to exile the Pandavas with their mother, Kunti, to the town of Varanavata. Here a house had been built for them of very inflammable material, and Duryodhana plotted to rid himself of his enemies by setting fire to their dwelling. The brothers, however, received timely warning of this intention, and escaping with their mother through a subterranean passage, retired into the forest, and lived there disguised as Brahmans.

81. Portrait.
82. Portrait of the Grand Panda of Bhuvaneswar, Puri, Orissa.
83. Profile portrait.
84. The Huka.
85. Portrait.
86. Portrait.
87. Portrait.
88. The astrologer.
89. Study of a man reading.
90. The Pundits.
91. Portrait of an old man.

92. Portrait.
- 93-95. Three studies: In the streets of Calcutta.
93. A rainy evening.
94. Post-Office clerks going to work.
95. The Feast of Lamps (*Diwali*). (See Note to No. 66.)
- 96-103. Eight studies in gold and black: The Pilgrimage at Puri, Orissa.
96. The sun-bathed sands.
97. Pilgrims going to the temple.
98. At the temple door.
99. Across the dark passage.
100. The priests.
101. Before the holy image.
102. Before the altar.
103. The end.
104. Sepia study: A woman seated.
Lent by Dr. A. K. Coomaraswamy.
105. Sepia study: The Temple of Jagannath at Puri, Orissa.
Lent by Dr. A. K. Coomaraswamy.
106. Water-colour study: Before the holy image.
Lent by Dr. A. K. Coomaraswamy.

NANDA LAL BOSE.

107. Queen Kaikeyi.

This subject occurs in the Ramayana epic. Queen Kaikeyi was the younger and favourite wife of Dasaratha, King of Ayodhya, and the mother of Bharata. Once when the King had been severely wounded in battle she had nursed him back to life, and in gratitude he had promised to grant any two requests she might make. Urged by the malignant counsels of her female attendant Manthara, she made use of this promise to compel the aged king to exile his eldest son Rama, so

that her own son Bharata might succeed his father in the kingship. The artist has chosen the moment when Queen Kaikeyi, driven by jealousy and fear, has deserted her usual rich apartments and betaken herself to the "mourner's chambers," where in sullen rage she awaits the coming of the king.

" . . . on the bare and unswept ground,
Trembling with tumultuous passion was the
Queen Kaikeyi found,
On the cold uncovered pavement sorrowing lay
the weeping wife . . .
Like a bright and blossoming creeper, rudely
severed from the earth."

108. Saktar, minister of Chandragupta.

109. Savitri and Yama.

This story is taken from the Mahabharata epic. Savitri, the perfect type of wifely love, was the daughter of King Aswapati, to whom she had been granted in his old age, as the reward of much penance, observance of religious duties and the chanting of the sacred hymn (*savitri*). In due time her father desired to see her married. She therefore elected to seek a husband in some distant country. Upon her return she announced that her heart was irrevocably given to one Satyavana, son of the blind and exiled King of Salwa, Dyumat-sena, whom she had seen in a forest, living the life of a simple forester. The seer Narada, horrified at her choice, informed her that her chosen husband had but one year to live. Despite this prediction she married Satyavana and shared his humble life with him. At the appointed time, whilst the husband and wife were far away in the depths of the forest, Satyavana suddenly sickened, dying in the arms of Savitri. At that moment, Yama, god of departed spirits and judge of the dead, appeared and took possession of the Prince's spirit, placing the vital spark (*purusha*) "smaller than a man's thumb," in his noose. Savitri, with unflinching devotion, followed Yama, never losing sight of his beloved burden. Moved by her devotion, the god grants her, first the restoration of the blind King Dyumat-sena's sight, next the restoration of his kingdom of Salwa, and finally, unable to resist the force of her great love, he restores her husband to life, to continue the royal line of Salwa. The picture would seem to illustrate the fulfilment of Yama's final concession, for the vital spark is no longer imprisoned in his noose.

110. The vow of Bhisma.

This incident occurs in the Mahabharata epic. Shantanu, King of Bharata, when very old, was desirous of marrying Satyaki, the beautiful daughter of a Fisher King. Her father, however, objected, for Bhisma, the terrible son of Shantanu by the river goddess Ganga, was heir to the throne, and he would permit the marriage upon the one condition that the son of Satyaki should succeed to the throne. The exaction was impossible and the aged King, sad at heart, endeavoured to forget the beautiful maiden. Bhisma noticed his grief, and when he understood the cause, he at once rode to the Fisher King's home. The Fisher King persisted in his demand. Bhisma, therefore, to bring joy and happiness to his father, promised to renounce the throne of Bharata in favour of Satyaki's son, and further he vowed not to marry. Thereupon he took the maiden back to his father's palace. The painting shows Bhisma informing the King of his renunciation, whilst at the same time he presents the beautiful Satyaki to her future husband.

111. The choice of Damayanti.

This story is taken from the Mahabharata epic. Nala, King of Nishadha was famed for his beauty and knightly exploits. Damayanti, daughter of Bhima, King of Vidharba, was equally famed for her loveliness and sweetness. Each had been attracted by what they had heard of the other. The father of Damayanti seeing her possessed by fits of abstraction, knowing nought of their cause, thought to arouse her by celebrating her *swayamvara* or "self-choice" of a husband. To this all the eligible Princes of the neighbouring countries were invited, and Nala among them. On his way to Vidharba, Nala was overtaken by four of the gods, Indra, Agni, Varuna and Yama, who, each desirous to secure the beautiful Damayanti, requested Nala to plead their causes at the celebration. Unable to refuse the wish of those whom he recognised to be heavenly beings he reluctantly consented, and was miraculously transported to the halls of the Palace where Damayanti was to make her choice. One by one the names and deeds of the assembled suitors were called forth by the herald and one by one rejected. At length the name of Nala was announced. On hearing it, the princess rose to place the token of acceptance, a chaplet of

flowers, upon his neck. Her surprise was great when she saw five Nalas all exactly alike, seated before her, for the gods had each assumed the appearance of Nala. But of the five, one alone moved his eyelids, one alone held a flower that drooped, of one alone the skin was moist. By these indications Damayanti was enabled recognise her lover. The painting shows her upon the point of crowning him with the flowers.

112. Yudhishtira's last journey.

This incident is told in the Mahabharata epic. His four brothers and his wife all having died, Yudhishtira with his dog was taken to Heaven in his mortal form in the chariot of Indra. There, however, he failed to find his wife and brothers. Accompanied by a messenger of the gods, he sought them in Hell. Imagining that he heard their voices crying and moaning in the darkness, and desiring to be with them and aid them at all costs, he scornfully refused to remain in Heaven so long as they should be in pain and suffering. Immediately upon this decision the whole illusory Hell vanished and Yudhishtira found himself and those he loved in Heaven.

113. The initiation.

114. Siva drinking the poison.

The second *avatar* or incarnation of Vishnu was as a tortoise (*Kurmma*). Its object was to recover many precious things which had been lost during the universal deluge and lay at the bottom of the sea of sweet milk. It was decided to churn this. The Mandara Mountain was the churning staff, Vasuki, the great serpent, was the cord to be wound round the mountain, which rested on the back of the gigantic Kurmma. The gods seized the tail of the serpent and the demons the neck, and so, giving a rotary movement to the mountain and the tortoise, churned from the mysterious bowels of the sea, among many other things, a noxious poison (*visha*), the stench of which threatened to destroy the inhabitants of the three regions of the universe. Mahadeva (Siva), whose heart was full of love and compassion, however, swallowed the deadly poison and saved the world from destruction. As a result his throat became blue.

115. The burning of the lac pavilion.

(See Note to No. 80.)

116. Harischandra.

Twenty-eighth King of the Solar Dynasty. Legend tells how for some untimely interference in the studies of the sage Viswamitra he lost his kingdom, his wife and son, and eventually his freedom. He was compelled by the sage to sell himself to Dharma, god of Justice, who was disguised as a hideous Chandala. He was set to steal grave-clothes from a cemetery. Here he again met his wife who had come there to bury their son, killed by a snake-bite. This meeting is the subject of the picture. His subsequent history records that he ascended to Heaven, but boasting there of his merits, was expelled, and dwells now in an aerial city.

117. Vasudeva's flight with the new-born Krishna.

(See note to Nos. 25 to 42.)

118. Agni, god of fire.

Agni (*ignis*) the Vedic god of fire, is one of the oldest gods of India. He is here represented as two-headed and riding on his vehicle, a ram, in his character of *Chhaga-ratha* (ram-rider).

119. Garuda, Vishnu's vehicle and king of birds.

He is represented as half-man, half-eagle, and is a great enemy of the *nagas* (snakes). He is also uncle of the old vulture Jatayu, who is illustrated in this exhibition in the series of illustrations to the Ramayana by the same artist.

120. The young bride.

121. Jogai and Madhai.

Two generals of Husen Saha, Moslem Emperor of Gour, who lived at the beginning of the 16th century. Their lives were dissolute and they oppressed the people, but being converted by the Vaishnavite reformer Chaitanya, they became followers of him whom once they had persecuted.

122. A street in Calcutta.

123. Ahalya.

Ahalya, the first woman made by Brahma, was given as wife to the *rishi* Gautama, who expelled her from his hearth on her seduction by Indra. Cursed by Gautama, she was turned into stone (some accounts say a cliff), to be redeemed to

womanhood by Rama, the perfect man. (See also another rendering of the same subject in the series of illustrations to the Ramayana by the same artist.)

124. The Pandava Princes.
The heroes of the Mahabharata epic.
125. Worshipping the sun.
- 126-151. Series of twenty-six illustrations of the Ramayana epic.
126. The infant Rama, eldest son of Dasa-ratha, King of Ayodhya, in the arms of his mother, Queen Kausalya.
127. The infant Rama upon the knees of his father, Dasa-ratha, King of Ayodhya.
128. "Rama, the vanquisher of Parasurama."
129. Rama, the emancipator of Ahalya, the wife of the sage Gautama, who for infidelity with the god Indra, had been changed into a cliff. (See also No. 123.)
130. Rama, and his half-brother Lakshman, attended by Viswamitra the royal *rishi*, on their way to Mithila in the Kingdom of Videha (N. Behar) to attend the *swayamvara* of Sita, daughter of King Janak.
131. The wedding of Rama and Sita. The bearded figure is the sage Vasishtha. In the foreground is the bow of Rudra, broken by Rama, by which feat he gained his bride.
132. Rama, banished from the throne of Ayodhya by the intrigues of King Dasa-ratha's youngest Queen Kaikeyi, leaving the city accompanied by Sita and Lakshman. In the foreground is the chariot-driver, Sumantra. (See also note to No. 107.)
133. "Rama, whom the boatman worshipped."
134. Rama, Sita and Lakshman conversing with the hermit Bharad-raj, whose *asrama* (hermitage) lay at the meeting of the Ganges and the Jumna at Prayaga (Allahabad).
135. Rama and Sita attended by Lakshman in their home of exile at Chitra-Kuta, a celebrated hill south of the Jumna, in Bandelkhand, where was the hermitage of the sage-bard Valmiki, the compiler of the Ramayana.

136. Bharat, Rama's younger brother (and son of the Queen Kaikeyi, by whose means Rama had been banished into exile for fourteen years), having failed to induce Rama to ascend the throne of Kosala, returned to Ayodhya with Rama's sandals, which were placed upon the throne, while Bharat acted as Rama's vicegerent till the expiration of his banishment.
137. Deep in the forest of Panchavati, Rama, Sita and Lakshman made their home, in a country infested by Rakshas (goblins or evil spirits). One of these in the form of a maiden fell in love with Rama. Unable to gain his love, Surpa-Nakha attempted to kill Sita, who was rescued by Rama and Lakshman, the latter cutting off her nose and ears. She sought help from her brother Ravana, King of Lanka (Ceylon) and ruler of the demons.
138. Rama fed by the saint Savari.
139. To avenge the injury to Surpa-Nakha, Ravana sent Maricha in the form of a beautiful golden-hued deer to the forest-home in Panchavati. Sita saw the deer and desired to possess it. Rama set out to capture it and eventually shot it, when the demon Maricha appeared out of the body. Lakshman went in search of Rama. Ravana, in the guise of a hermit (seen seated beneath the tree) then abducted Sita in her protector's absence.
140. Ravana carried Sita away to Ceylon in his aerial car. On the way Sita's cries were heard by the pious old Jatayu, King of the Vultures and uncle of Garuda, Vishnu's vehicle. Jatayu fell to earth wounded, where he was found and tended by Rama and Lakshman, to whom he revealed Sita's captor.
141. Rama and Lakshman journeying south in their search for Sita met with Sugriva, the exiled King of Kishkindha and of the Vanars, accompanied by his general Hanuman, the monkey-god, who at once became the brothers' allies against Ravana. Hanuman jumped from India to Ceylon in one bound, and eventually discovered the hiding-place of Sita.
142. Rama, attended by Lakshman and the Vanar-King Sugriva, blessing Hanuman.
143. Rama, with Lakshman, instructing Hanuman as to his search for the lost Sita.

144. Hanuman, in the presence of Sugriva and some of the Vanar or monkey-people, about to jump from India to Ceylon.
145. Rama, who bridged the sea between India and Ceylon, for his army to besiege Ravana the demon King in Lanka, the capital.
146. Rama, with the army of the monkey-people (Vanars), fighting against the demon-army (Rakshas) of Ravana, King of Ceylon.
147. "Rama, the slayer of Taraki."
148. "Rama, the friend of Chandala."
149. The Vanar army, advancing to the defeat of the Rakshas, led by Rama (in the distance). They bear aloft the head of Indrajit, Ravana's eldest son, slain by Lakshman on the field of Nikumbhila.
150. Ravana, the demon-king of Ceylon and abductor of Sita, killed by Rama, who from the heavenly car of Indra, driven by Matali shot his enemy with the shining dart of Brahma sped from Vishnu's bow. The bow was fashioned by the omnificient architect of the gods, Viswa-Karman.
151. The Victorious Rama in Lanka, accompanied by Lakshman and Hanuman.
152. "Kumari puja."
An offering to the goddess Parvati in her character of Kumari, the "damsel." In this character she has given her name to Cape Comorin ever since the days of Pliny.
Lent by Dr. A. K. Coomaraswamy.
153. Sati or suttee.
The immolation of the widow upon the funeral pyre of her husband. Colour-print after the original water-colour painting in the possession of Mr. Samarendro Nath Tagore.
Lent by Dr. A. K. Coomaraswamy.

MUKAL CHANDRA DEY.

154. The village maiden.
155. The domestic shrine.

156. Sakuntala.

Sakuntala is the heroine of a story in the Mahabharata epic. This theme was used by the great Hindu poet and dramatist Kalidasa in this play entitled "The Lost Ring." Sakuntala was the daughter of the royal sage Vishwamitra and the fairy Menaka. She was brought up by Saint Kauva at his hermitage on the southern slopes of the Himalayas. One day she was seen by Dushyanta King of Hastinapur ("elephant city"), and their love at once sprang to life. As a pledge of his affection the King gave her a ring. But the King did not return to make her his bride, and at length, filled with foreboding, she set out to seek him at his court. Bathing on the way, she lost her ring in the water. When she sought him at Hastinapur, the King failed to recognise her, so changed with sorrow had she become, and dismissed her with slighting phrases. Long after a fisherman found the ring in a fish's stomach, took it to the king, who then remembered it as the one he had given to Sakuntala. Whereupon he had her brought to him, and consummated the long-postponed wedding.

157. Famine.

158. On the banks of the Jumna.

159. Prayers before an eclipse of the moon.

SAILABLENDRA NATH DEY.

160. Rama's departure. An incident drawn from the Ramayana epic.

161. Harischandra.

(See note to No. 116.)

SATYENDRA NARAYAN DUTT.

162. Kali, goddess of destruction.

The Tantric black or fierce manifestation of the *sakti* of the god Siva, Parvati. She gives her name to Calcutta (Kali-Ghat).

O. C. GANGULY.

163. The Buddha preaching.

164. Kali goddess of destruction.

(See note to No. 162.)

SURENDRA NATH GANGULY.

165. The throne of Vikrama.

A throne borne by Apsaras (nymphs of Swerga, the Paradise of Indra) in the form of thirty images was given by Indra to Vikrama. Upon his death it disappeared into the earth, where it remained hidden, till found and disinterred by Raja Bhoja, King of Dhara. The Raja, proud of his power, wished to seat himself on this gift of the gods. Thereupon each of the images began to recite some story of Vikrama which told of his valour and virtue, and then blamed the Raja for his presumption and folly in attempting to seat himself upon a throne fit only for the greatness which was Vikrama's (Dwatrimsat Puttalika).

166. Kartikeya, god of War.

He is son of Siva, brother of Ganesa, the elephant-headed god of Wisdom, and regent of the planet Mars. At his birth, on the banks of the Ganges, he was tended by seven nymphs named the Krittikas (Pleiades), hence his name. He is a yellow man, and his vehicle is the peacock (*paravani*). As commander of the divine army, he is regarded as the Destroyer of the enemy of the gods. The *Dhyana*, (or contemplative verse) descriptive of the god, current in Bengal, is as follows:—

“Kartikeya, the Noble one, with a pleasant face riding on the peacock, with a complexion of living gold, having two hands one bestowing boons, and the other wielding the arrow called the ‘Sakti,’ the Destroyer of the enemies, decked with jewels and surrounded by his armies.”

167. The vision of Kusha.

“At midnight, when the lamps were burning low, the guardian deity, Raja Lakshmi of Ayodya, appeared to Kusha weeping and sorrowful.”—From the Raghu Vamsa of Kalidas.

168. The flight of Lakshman Sen.

The last King of Bengal escaping from his palace after defeat by the Pathans.

169. The owl.

170. Lakshman wounded.

The incident occurs in the Ramayana epic. Lakshman, Rama's half-brother, in their punitive war against Ravana, the demon-king of Ceylon

for the abduction of Sita, had slain Ravana's brother Indrajit in battle. Filled with rage, Ravana revenged his brother's death, discharging his lightning-winged dart, Sakti, into Lakshman's heart. He was afterwards restored to health by mountain herbs brought to Rama by Hanuman, the monkey-god.

ASIT KUMAR HALDAR.

171. Dhruva, Lord of the Pole Star.

The myth is given in the Vishnu Purana. Dhruva, the son of Queen Suniti, was gentle and submissive, desiring no honours but such as his own actions should acquire. At the age of 7, it is said, he went into the forest to seek the Lord Krishna, the "Lotus-eyed." Instructed by the *rishi* Narada, he learnt how to sit in meditation on the words "Hail, Blessed One, Lord of the World! Hail!" He found the Lord Krishna in the depths of his own heart, and was given the Pole-star (*Dhruva-Lok*) as his home. For this reason he is sometimes called Grahadhara, "the stay or pivot of the planets."

172. The wooing of Uma.

Uma, a name of the goddess Parvati, consort of Siva. It is recorded that during a love-passage with Siva in the forest of Gauri, she was surprised by *rishis*. In consequence every male who entered the forest thereafter was condemned to a change of sex.

173. Sita, wife of Rama.

174. Setting out for the Unknown.

175. The precious gift.

176. Yasoda nursing the sleeping Krishna.

Bhagavata Purana subject.

(See note to Nos. 126 to 151.)

Lent by Dr. A. K. Coomaraswamy.

177. A Vairaga, or Vaishnavite religious mendicant.

Lent by Dr. A. K. Coomaraswamy.

178. A dancing Apsara.

The Apsaras were the nymphs of Swerga, Indra's paradise. They were the celestial dancers, celebrated for their beauty; and were sometimes supposed to become the wives of heroes who had been killed in battle.

Lent by Dr. A. K. Coomaraswamy.

179. Pencil study: Sita, wife of Rama.
 (A preliminary sketch for the painting No. 173
 in this frame.)
Lent by Dr. A. K. Coomaraswamy
180. Paricharika.
Lent by Dr. A. K. Coomaraswamy.

SURENDRA NATH KAR.

181. Krishna expounding the Gita to the third Pandava
 Prince Arjuna.
182. Saint Bharata.

Bharata was an ancient King of the first *manwantara* (world-cycle). As was the custom, having fulfilled his duties as King, husband and father, he withdrew to the forests to end his life in meditation upon Vishnu. One day he left his hermitage to bathe in a river, and whilst doing so he saw a doe, big with young, who was in terror of a lion. Her fawn was born suddenly and fell into the water, from whence Bharata rescued it. From that day he tended it and became so attached to his pet that his meditations were interrupted. At his death his eyes turned to the deer and his last thought was of it. Vishnu was incensed at this, and caused Bharata to be reincarnated as a deer. Nevertheless he remembered his former holy life and continued his good deeds as a deer, whereby in his next life he was born again as a Brahman. His body, however, was ungainly, he was supposed to be dumb, and he was compelled to work as the bearer of a palanquin. Dumb he was not, only he had taken an oath never to speak, that he might set his soul free by this penance, and also dwell the better in his heart upon the thought of Vishnu. Once he spoke, when having been commanded to make the fourth bearer to the palanquin of a passing King, he reproved him for his uncourteous address, and so gently explained the duties and nature of the "Self," that the King, impressed and finally overawed, was convinced, gave up his kingdom and became a wanderer. Bharata never again spoke during that life.

ATUL KRISHNA MITTER.

183. Saraswati, goddess of literature.
 She is the consort of Brahma, the creative person
 of the Hindu Trimurti. She is also goddess of
 speech as well as of music and song.

KITINDRA NATH MAZUMDAR.

184. "Like the Madhabi creeper round the Tamal (cinnamon) tree."

185. Chaitanya bidding farewell to his home.
(See Note to Nos. 67 to 79.)

186. The thunder-cloud.

187. The curse on Urvashi.

This subject was used for a romantic opera by the Hindu poet Kalidasa. The mermaid Urvashi was wedded to King Pururavas. For some offence against one of the gods the mermaid was turned into a slender vine. Her husband consumed with grief sought her far and wide. Uma at length took pity on his sufferings, and gave him a ruby which had the power of disenchanting the metamorphosed nymph. Led to the vine, he was irresistibly drawn to embrace it, when Urvashi was restored to human form within his arms.

188. Chitra.

A character in a book by the celebrated Hindu poet Robindra Nath Tagore.

189. Chaitanya.

(See note to Nos. 67 to 79.)

190. Manasa, goddess of serpents.

Manasa, a name of Devi, consort of Siva, and goddess of Nature. Legend tells how, when Vishnu and all the gods slept, Manasa sat in the shape of a serpent on a branch of the Euphorbia (*Snuhi*) to preserve mankind from the venom of the snakes. She is worshipped as a preservative against snake-bite, and is represented sitting on a water-lily surrounded by snakes. In the painting a mongoose is seen behind her, the inveterate enemy and destroyer of snakes.

191. The coming of the rainy day.

192. Sribatsa and Chintamani.

A wise man and his wife, who figure in the folk-tales of Bengal.

193. Damayanti.

(See note to No. 111.)

194. Siva, performing the dance of destruction.

195. Waiting, or Expectation.

ISHWARA PRASAD.

- 196-200. Series of five illustrations to the poem of Laila and Majnun.

The pathetic story of the love of Laila and Majnun is familiar from Persia to Southern India. Laila and Kais were the children of the chiefs of two wandering tribes in Arabia. Their love began in their school days. Then for many years they became separated, and the deserted Kais became mad, "Majnun" (distracted). He took to the wilderness and became the friend of the animals there. Laila meanwhile had been married to a wealthy Sheikh, who died some time later. Having waited the prescribed two years of mourning, Laila sought Majnun everywhere, accompanied by her servant Zyd, and at last found him. But the meeting came too late; for a moment the old love flamed up between them, but madness seized Kais again, and he rushed out into the desert. In the end both the lovers died, and met again in Paradise.

196. The birds.
197. The lion.
198. Majnun, the mad musician.
199. The elephant.
200. In the forest.

RAMESHWAR PRASAD.

201. The girl with the lotus.

SAMI-UZ-ZAMA.

202. The birth of Nur Jahan.
203. The finding of Nur Jahan.

Nur Jahan, "the Light of the World," was born near Kandahar, Afghanistan, about the year 1573. After many vicissitudes she eventually married and became the favourite Sultana of the Emperor Jahangir, over whom she exercised an unrivalled and lifelong influence. She died at Lahore in 1645.

204. On the road to Medina.

205. Portrait of Zeb-un-Nisa.

She was daughter of the Emperor 'Alamgir I. (Aurangzib), being born in 1639, and dying unmarried at Delhi in 1709. She was distinguished for her knowledge of Persian and Arabic, knew the Qu'ran by heart, and wrote a commentary upon it. She was a poetess, and under the name of Makhfi, wrote a Diwan or collection of odes in Persian. Her tomb lay close to the Kabuli gate at Delhi, but it was demolished during the making of the Rajputana railway.

DURGESH CHANDRA SINGHA.

206. The bumble bee.

207. Krishna and Radha.

(See note to Nos. 25 to 42.)

SARODA CHARAN UKIL.

208. The proving of Sita.

A subject drawn from the Ramayana. After her captivity in the palace of Ravana, the demon King of Ceylon, Rama desired a public declaration of Sita's chastity. On learning his desire, Sita was so grief-stricken, that she desired to end her life there and then upon a funeral pyre. When the fire was burning she entered it, but suffered no harm, and was led by Agni, the god of Fire, to the throne of Rama, completely vindicated.

K. VENKATAPPA.

209. In the wilderness.

210. Ravana's fight with Jatayu, the King of the Vultures.

(See note to No. 140.)

211. Rama's return after the War with Ravana, King of Ceylon, in the car of Indra.

212. Rama and the golden hind.

(See note to No. 139.)

HAKIM KHAN.

213. The meeting of Laila and Majnun.

(See note to Nos. 196 to 200.)

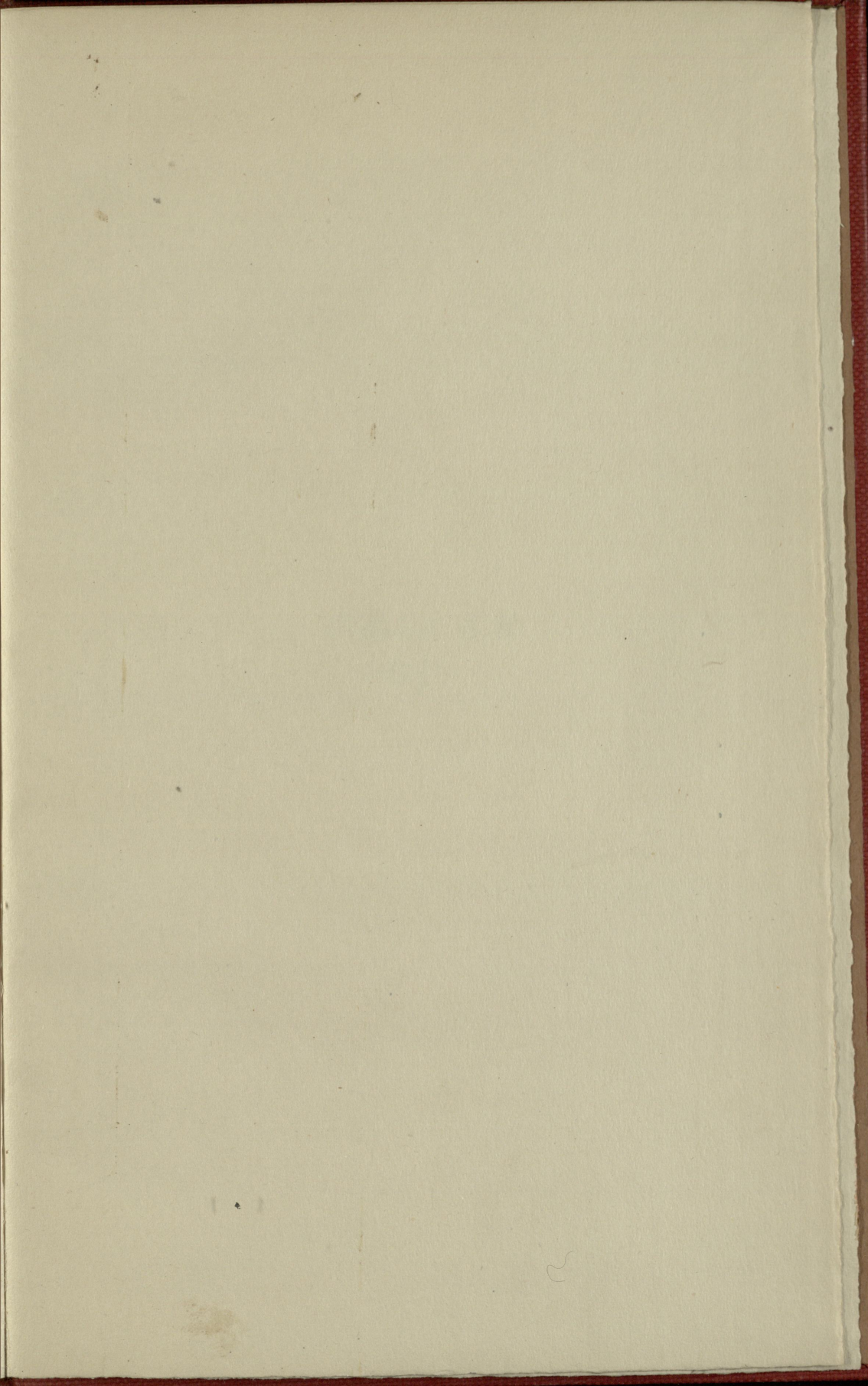
214-217. **SERIES OF FOUR PHOTOTYPE
REPRODUCTIONS.**

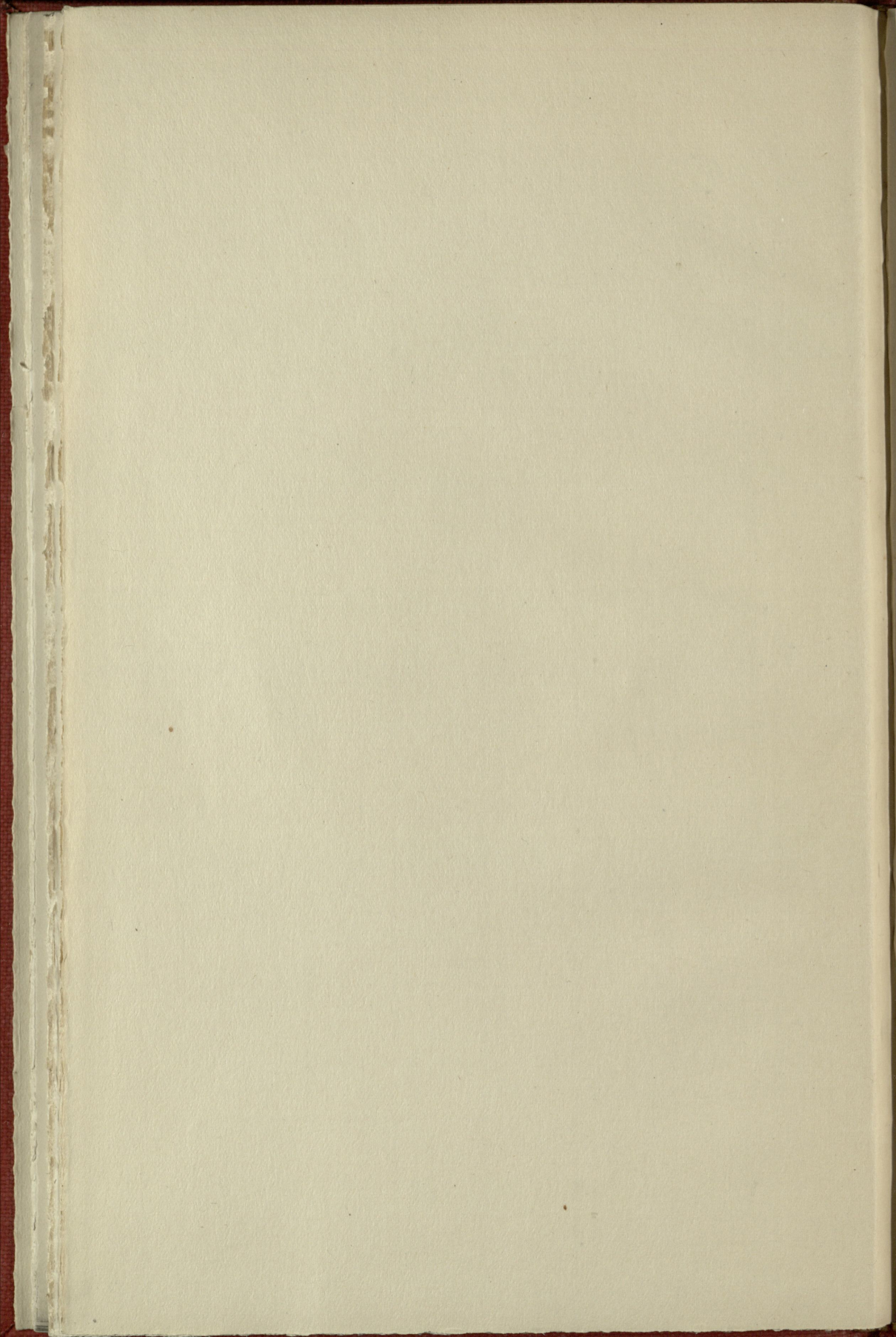
214. A study: Probably Sita, wife of Rama.
By Asit Kumar Haldar.
215. Siva, "the dancer of destruction."
By Nanda Lal Bose.
216. Siva and Parvati.
By Nanda Lal Bose.
217. Siva grieving over the death of Parvati.
By Nanda Lal Bose.
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